ARCHITECTVRE

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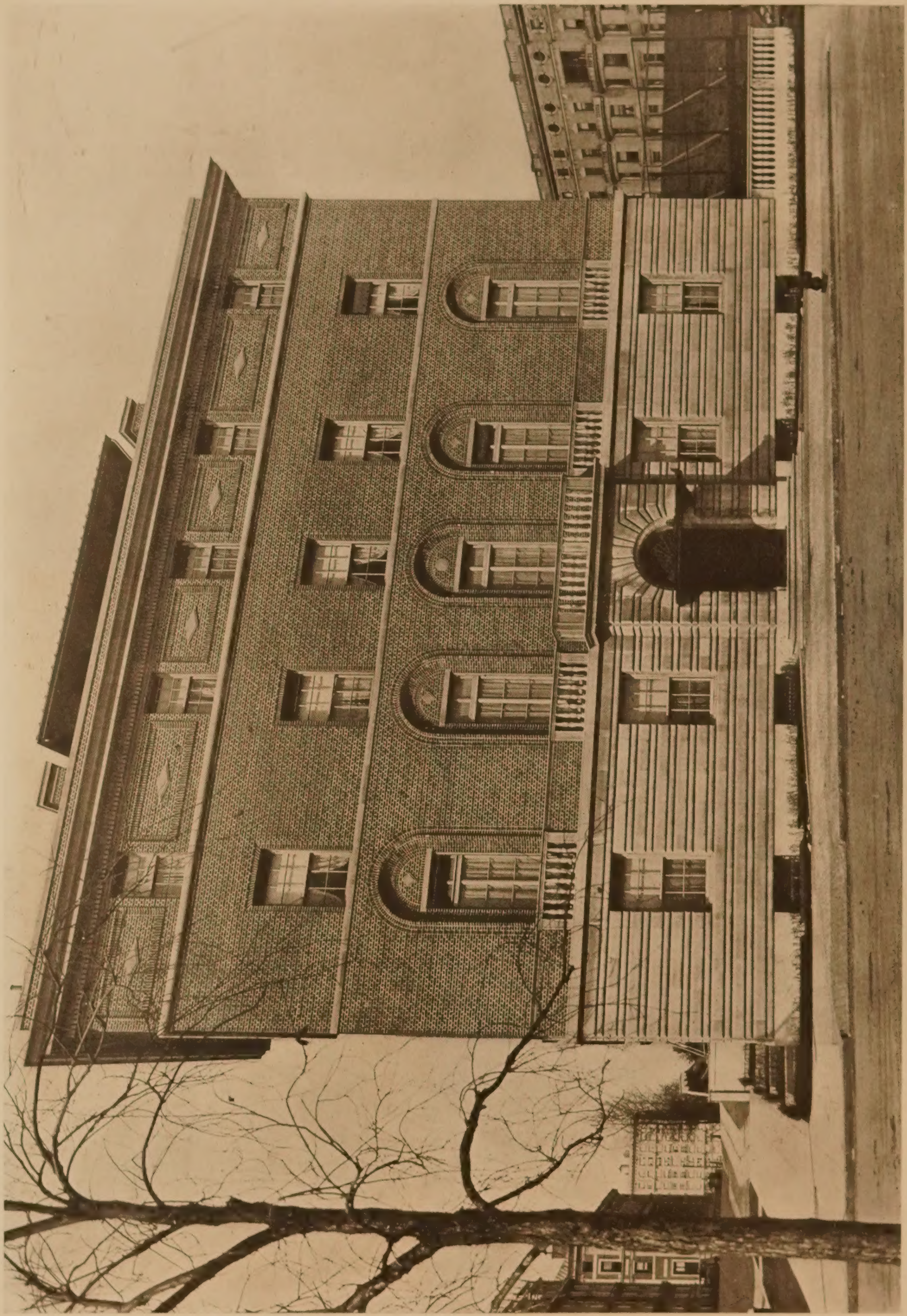
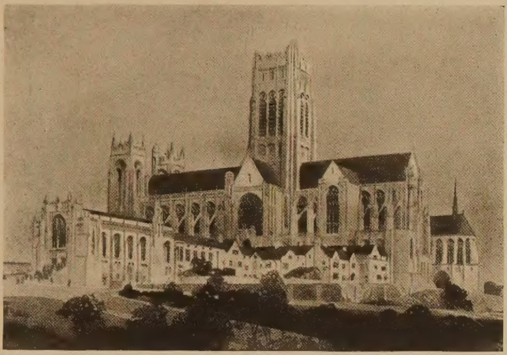


ARCHITECTURAL LEAGUE EXHIBITION. PRESIDENT'S HOUSE, COLUMBIA UNIVERSITY, NEW YORK.

McKim, Mead & White, Architects.



ARCHITECTURAL LEAGUE EXHIBITION.
BALTIMORE CATHEDRAL,
Cram, Goodhue & Ferguson, Architects.

GOLD MEDAL AWARD, NEW YORK CHAPTER, A. I. A.

THE Annual Gold Medal of the New York Chapter, American Institute of Architects, was this year awarded to the New York office of Cram, Goodhue & Ferguson for the First Baptist Church of Pittsburgh and other ecclesiastical work.

ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK, 1913.

THE same general criticism applies to this exhibition which has been true of former ones: the space is so limited that a great deal of the work is necessarily placed very high, and while this is sometimes beneficial in the case of the decorative painting and sculpture, it is a very decided detriment in the architectural rooms, where the exhibits in architecture constitute a very large majority of the numbers in the catalogue, but in actual wall area do not appear to occupy as much space as the allied arts. There is a very notable improvement in the presentation of the work, and the poorest of the renderings are as good as the best which appeared some years ago, and certain of the rendered drawings are of extraordinary beauty. The drawings in black and white which formed so prominent a feature of the exhibition in earlier years have practically gone out of favor, except for competition work and for a very few sketches.

The photographs, of which there are more than ever before, are both better taken and better presented, showing a decided increase in the skill of our architectural photographers and enabling the architects to show their executed work to much better advantage; and this increase in the number and quality of photographs is perhaps a good sign, since it is the executed work, after all, which is really the important thing. Perhaps the most interesting and important exhibit is the drawings for the Maryland Cathedral from the New York office of Cram, Goodhue & Ferguson. We understand that while they are accepted as the architects of the Cathedral, these drawings have not been accepted as the final scheme, but they represent an extraordinarily beautiful type of Gothic work which is midway between the traditional style and the more modern type to which we are accustomed from the New York office of Cram, Goodhue & Ferguson. The general perspective, which is rendered by Birch Burdette Long, is not only exquisitely designed, but one of the best architectural renderings that has ever been exhibited at the League, and the same thing is true of the interior which was rendered by Mr. Donald Robb. The details are some of Mr. Goodhue's own work and are quite up to his usual standard of pen and ink drawings, of which he is one of the best exponents in this country.

Two other exquisite renderings of very beautiful pieces of architecture are the Scottish Rite Hall at Washington, D. C., designed by John Russell Pope and rendered by Eggers, and the original sketch for the Perry Memorial which was designed and rendered by Mr. Magonigle.

The exhibition is unusually rich both in drawings and photographs of monumental work, most of which are designed in a very beautiful and quiet variation of Classic. For example, the Peabody Hall of the Peabody Institute, Ludlow and Peabody architects, is exquisitely rendered; both the Music Hall and the Perry Memorial by Freedlander and Seymour are so well known as to need no comment. The Pennsylvania branch of the New York Post Office by McKim, Mead & White is a splendid example of monumental executed work, and the Missouri State Capitol by Tracy & Swartwout, although very similar to a number of other State capitols, is sound and dignified architecture such as one always expects from this firm. Wallis & Goodwillie present a number of drawings for a great manufacturing plant, "Neda Park," which is now nearing completion, and the exhibit is especially interesting as showing what a beautiful and picturesque thing can be made of a manufacturing plant when put into the hands of competent architects. The

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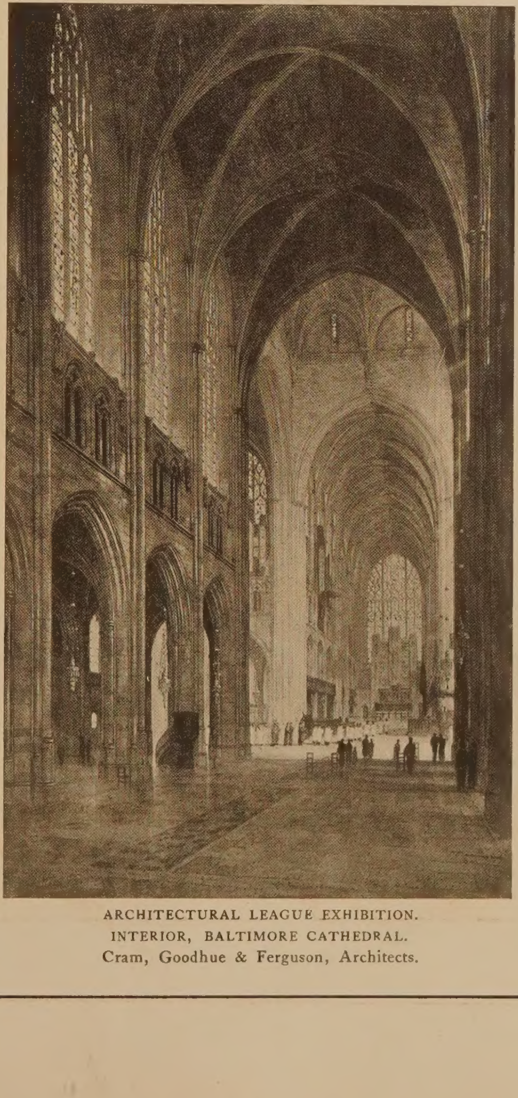
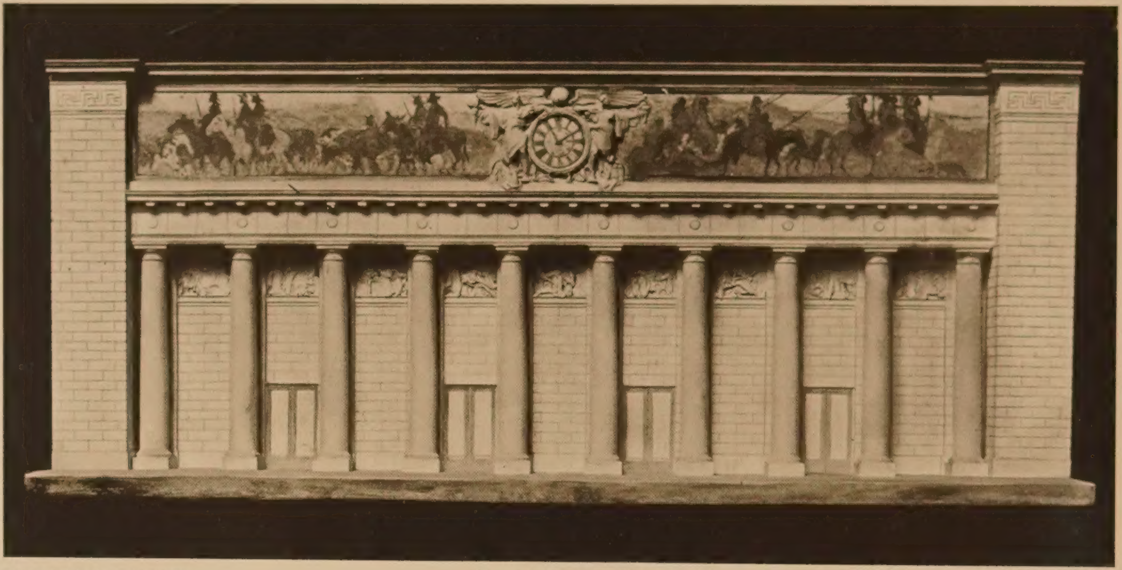
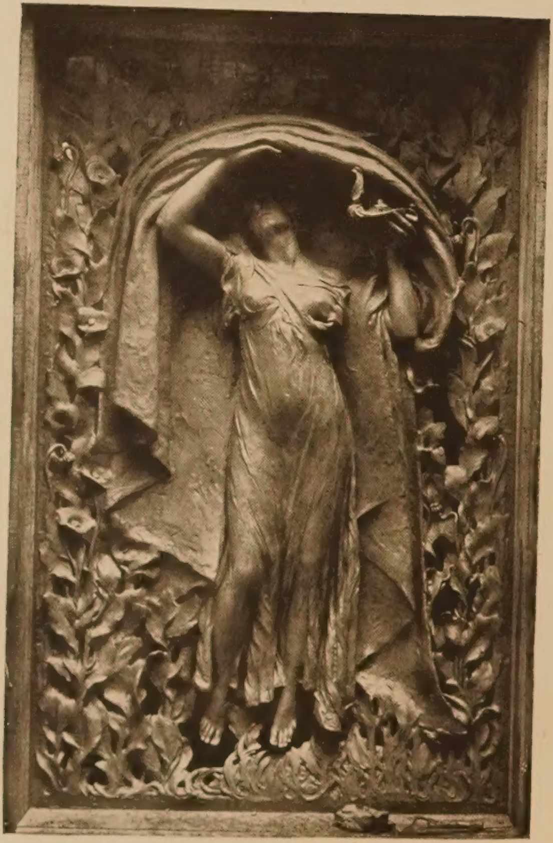


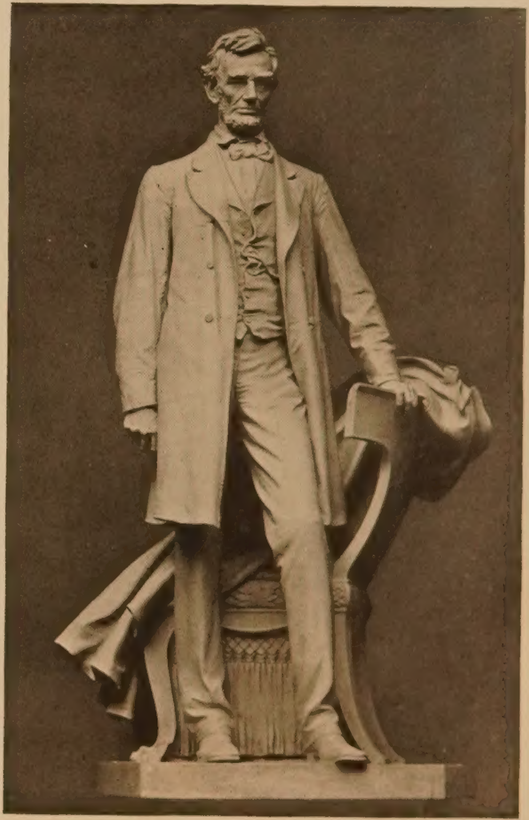
ARCHITECTURAL LEAGUE EXHIBITION.
INTERIOR, BALTIMORE CATHEDRAL.
Cram, Goodhue & Ferguson, Architects.



COLLABORATIVE PRIZE. Kenneth M. Murchison, Architect; Charles Laska, Painter; Leo Lentelli, Sculptor.



BRONZE DOOR, MAUSOLEUM OF B. J. GREENHUT.
R. I. Aitken, Sculptor.



LINCOLN STATUE.
A. A. Weinman, Sculptor.

ARCHITECTURAL LEAGUE EXHIBITION.

(*Continued from page 25*)

rather simple English Georgian style adapted for these buildings permits a maximum of window area without detracting from the dignity of the buildings.

A number of excellent tall buildings are shown either in photograph or in drawing, notably the Manice building by Wallis, Goodwille & Harmon, the National Headquarters of the Young Women's Christian Association by Donn Barber, the Sage Foundation Homes Company building by Atterbury and Tompkins and others of interest by Eidlitz, Mackenzie & Voorhees, Rouse & Goldstone and Willauer, Shape & Bready. Carrere & Hastings exhibit three charming Fifth Avenue store fronts in excellent photographs, and McKim, Mead & White present houses for President Nicholas Murray Butler of Columbia University and Percy Pyne, each excellent examples of brick and stone, one in Colonial and the other in a semi-Italian style. Mr. Atterbury shows only a few photographs of the Sage Foundation work, to the regret of those interested in this unusual and charming group. Walter Hopkins exhibits a beautiful drawing of a most interesting Casino and Bathing Pavilion at Great Neck, and there is other landscape work of interest from Charles W. Leavitt and Olmsted Brothers, the most attractive from the latter office being a garden for Mr. Chester Thorn at Seattle, the main axis of which is so adjusted as to have a snow capped mountain top terminate the vista.

Country houses are shown in their usual number and of more than usual quality. The absence of any work of Mr. Platt's from the exhibition is regrettable, but the country house standard is well maintained by three of Albro & Lindeberg's, including the very lovely Kerr house at White Plains, a number of charming examples of Philadelphia work from the office of Duhring, Okie & Ziegler, some in stone and some in white rough cast; Wilson Eyre also has several beautiful examples of combined country house work and landscape architecture, which are up to his very best previous work. A stunning house in the French style by Carpenter and Blair for Miss Laura Robinson at Greenwich, Conn., is quite the best of the formal type of country house work shown, and while the design is frankly patterned after the Petit Trianon, the architects have entered so fully into the spirit of the French work of the time that any lack of originality is more than compensated for by the exquisite detail; the dining room, especially with the decoration over the mantel, is thoroughly in character with the period. Allen W. Jackson shows a very interesting country house in the Italian style at Huntington, Long Island, and Eugene Lang, Joy Wheeler Dow and Aymar Embury II have each several examples of good houses of smaller size. One of the most charming of all the country houses is that of Miss Davison at Gloucester, Mass., by Little & Browne, a house of distinct Italian motive, but curiously enough, absolutely in harmony with its rugged surroundings. Delano & Aldrich show a splendid frame of photographs of a lovely English plaster house of quiet, simple and dignified character. Among the interiors, perhaps, none are more attractive than those for Mr. Harry Harkness Flagler, designed by Little & O'Connor, which are also very beautifully presented. Hunt & Hunt have several expensive houses with elaborate interiors.

The best ecclesiastical work is the Pittsburgh Baptist Church by Cram, Goodhue & Ferguson, which, though familiar through its frequent presentation in the architectural press, is so completely interesting as to thoroughly deserve the conspicuous place it occupies. It is also refreshing to see two very excellent churches in the Colonial Meeting House style, one of which, rendered by Gregg, appears to be as thoroughly good architecture as any of our genuinely old Colonial work. A superb photograph with the Boston College in the distance looming up like some English cathedral is also of conspicuous merit.

A notable feature of the exhibition is a series of drawings by the English architectural daughtsman Carton Moorepark, most of which represent New York sky-scrapers in course of construction, and enable one to realize that New York is not unpicturesque even though it has little of the old world quality.

Decorations by Albert Herter and E. H. Blashfield occupy prominent positions and smaller decorative sketches by Arthur Crisp, Louis Valliant and Robert K. Ryland, although neither very great in size or in subject show charming feeling and good sense of color.

Of the sculpture the most prominent position is accorded to the magnificent Lincoln by Weinman, while the door by Robert I. Aitken, an angel in bas-relief by Daniel Chester French and a crouching angel by Lukeman are excellent pieces of memorial sculpture. A bull by Rumsey is a notable addition to the rather limited number of pieces of animal sculpture which we find in our exhibitions, and a child Diana by the woman sculptor Janet Scudder is an exquisite piece of modeling.

Of city plan work this exhibition has little with the exception of Mr. Magonigle's unaccepted design for the Australian capitol, which is a most interesting solution as well as a beautiful piece of rendering.

The exhibition as a whole contains a rather large proportion of monumental work and very little of it which is not of the first quality of excellence in design. It has been not unusual to find the hanging committee handicapped by the necessary inclusion of certain drawings and photographs because of the important character of their subjects which were not of great artistic merit, and while perhaps this exhibition does not include any very tremendous quantity of public work of great cost, the entire field seems to have been well covered by splendidly representative buildings.

THE FERGUSON LIBRARY, STAMFORD, CONN.

EGERTON SWARTWOUT.

THERE is a feature in the Ferguson Library which unfortunately does not appear in the photographs published but which is unusual and has proved most satisfactory from a practical and perhaps from an architectural standpoint—a clerestory system of lighting of the central interior hall or delivery room. The plan of the building on the lower floor is not unusual; a central hall flanked by a reading room and a children's room, all these rooms tapping an open stack at the rear. The requirements of the library demanded that on the second floor there should be a reference room and an exhibition room, so that only a portion of the building was two stories high. This portion being naturally in the center meant that the delivery room would be without direct light. The method of obviating this is shown by the sketch section here given, and consists of the introduction of two comparatively low aisles about eight feet high at each side of the delivery room; above the roof of these aisles are six large semi-circular windows corresponding with the arcuated treatment at the ends of the

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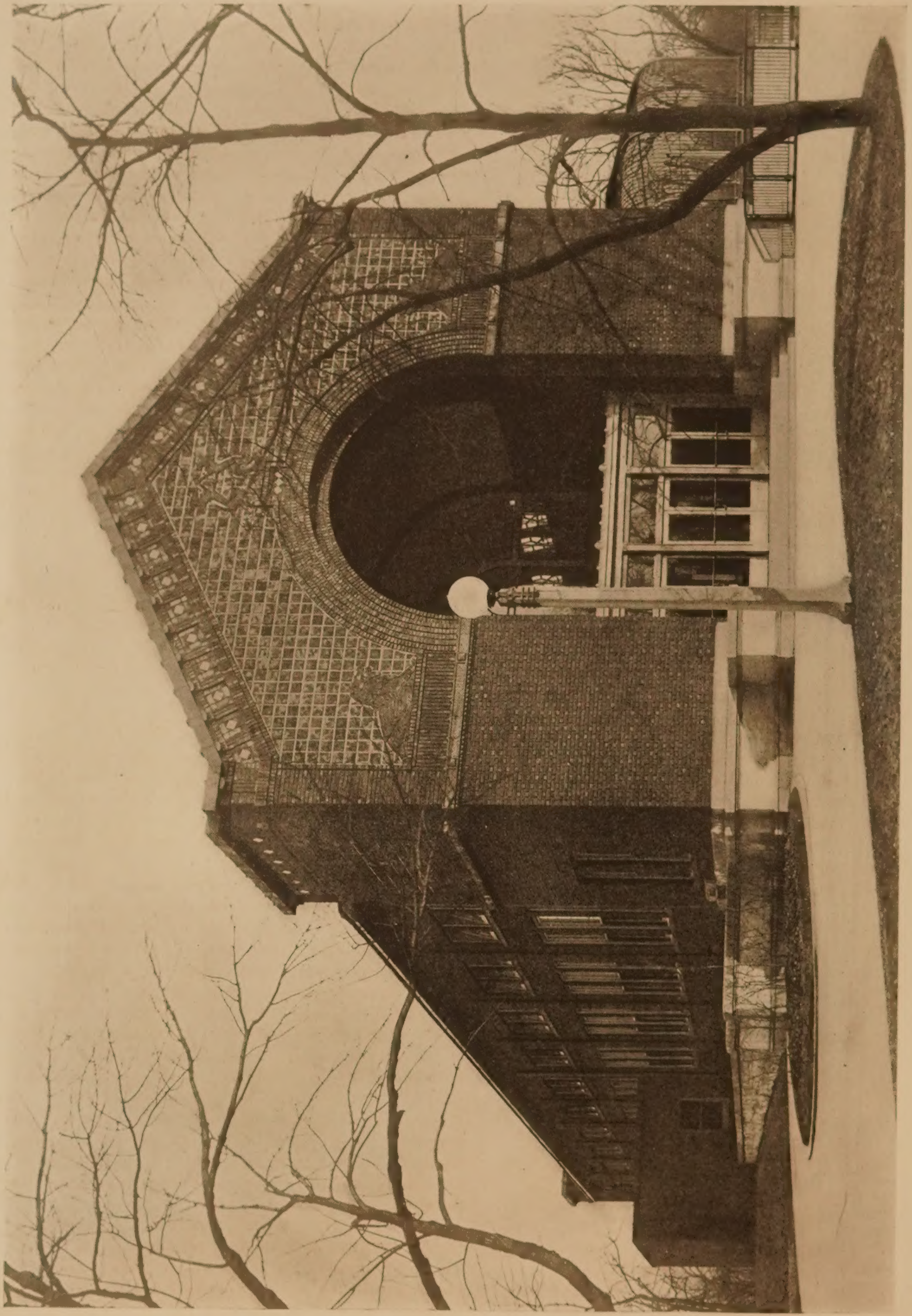
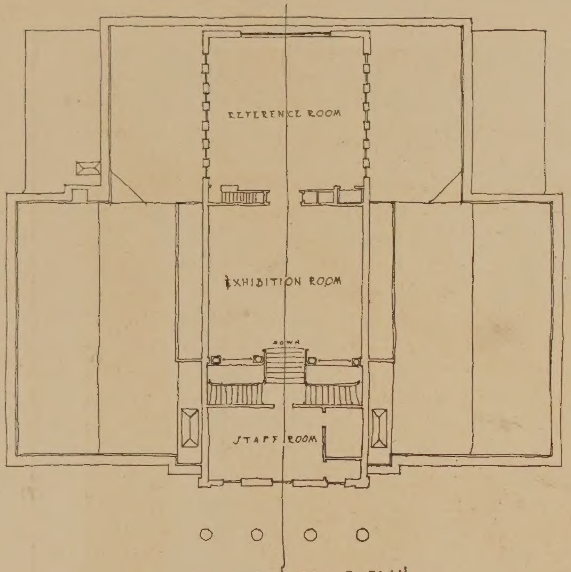


LION HOUSE, LINCOLN PARK, CHICAGO.

Perkins, Fellows & Hamilton, Architects.

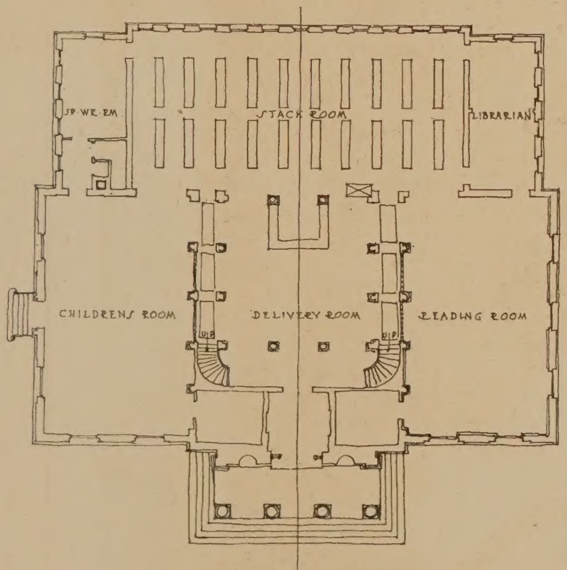


SECOND FLOOR PLAN

FERGUSON LIBRARY, STAMFORD, CONN.

(Continued from page 27)

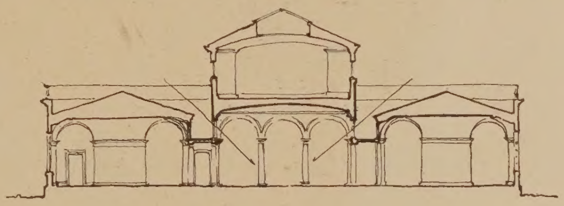
room. Through these windows are not only admitted ample light and air, but even sunlight. The building being almost due south, there is a period of actual sunlight of about two hours in the morning and two hours in the afternoon. When the scheme first suggested itself I was afraid that these small light courts might be snow pockets and that the snow banking up around the sills of the windows might cause leaks. Further, these low portions might be difficult to clean, as the snow could not readily be thrown on the adjoining roof on account of the height of it. So there was introduced at the end of each court a large copper chute 18 by 20 warmed by a steam coil leading down directly into an iron tank in the cellar; the snow is readily pushed into the chute and is melted by the time it reaches the tank, from which it passes into the storm sewer. As a matter of fact, I find there is seldom need to use the chutes, as by some action of the air currents the snow is usually blown over the court and drifts form on the upper flat portion of the roof.



FIRST FLOOR PLAN

FERGUSON LIBRARY, STAMFORD, CONN.

There is another feature of the library which has interesting constructional features—the stairway. The building is fireproof, the stairs which show in the photograph being reinforced concrete in a double run, joining at a landing over the vestibule door, with a return of eight or ten steps toward the hall. The floor to floor height is about twenty-two feet, so that great care had to be taken in laying out the steps in the somewhat limited space, but the greatest problem was the making of the forms for the concrete. They were specified for wood as is usual, but the warped surfaces of the soffit and the necessity of a perfect curve to the string made such a form seem impractical. Temporary wall and face strings of the proper radii were set up in place and the outline of the steps cut in each string, the measurements taken from a carefully made large scale drawing. Light rods were then tacked across the string to show the outline of the steps, and the curve thus formed by the apeces of the risers was corrected by adding to or decreasing the width of the various treads on the face string and on the wall string, the correction being made by eye from various points of view. When the location of the risers was definitely fixed, a rough form was built under the entire stair, about a foot below the intersection of the tread and riser. On this was laid a bed of cinder concrete which came to within six inches of the riser and tread intersection, a figure previously determined as the depth of the string. This cinder concrete was readily modeled on the various warped surfaces in a perfect curve and finished smooth in cement. Thus we had a reverse model of the soffit which formed the bottom of our mould or form. The reinforcements were laid in place and the concrete quickly and easily poured; the result being a cheap and extremely satisfactory fireproof stair with perfect curves. The concrete was composed of white cement with white marble aggregates, the cement being rubbed away from the surface before it had set. The treads were white marble two inches thick, while the rail and balusters were iron, the balusters screwing into an iron socket embedded in the concrete. I have only one criticism of the stairs; the risers being washed concrete, are hard to keep clean. It seems quite possible that a rubbed finish might be used for the surface of the concrete, like a hone finish or like the surface of fine terrazzo. It might be expensive but would be more practical, and is feasible, an example being found in the polished terrazzo wall surfaces in the hall of the University Club.



SECTION

FERGUSON LIBRARY, STAMFORD, CONN.

The general appearance of the building was governed by the location and the amount of money at the disposal of the library board. The latter was not sufficient for a stone building, nor even for stone columns and cornices, nor could elaborate furniture be provided, nor decorations, but after

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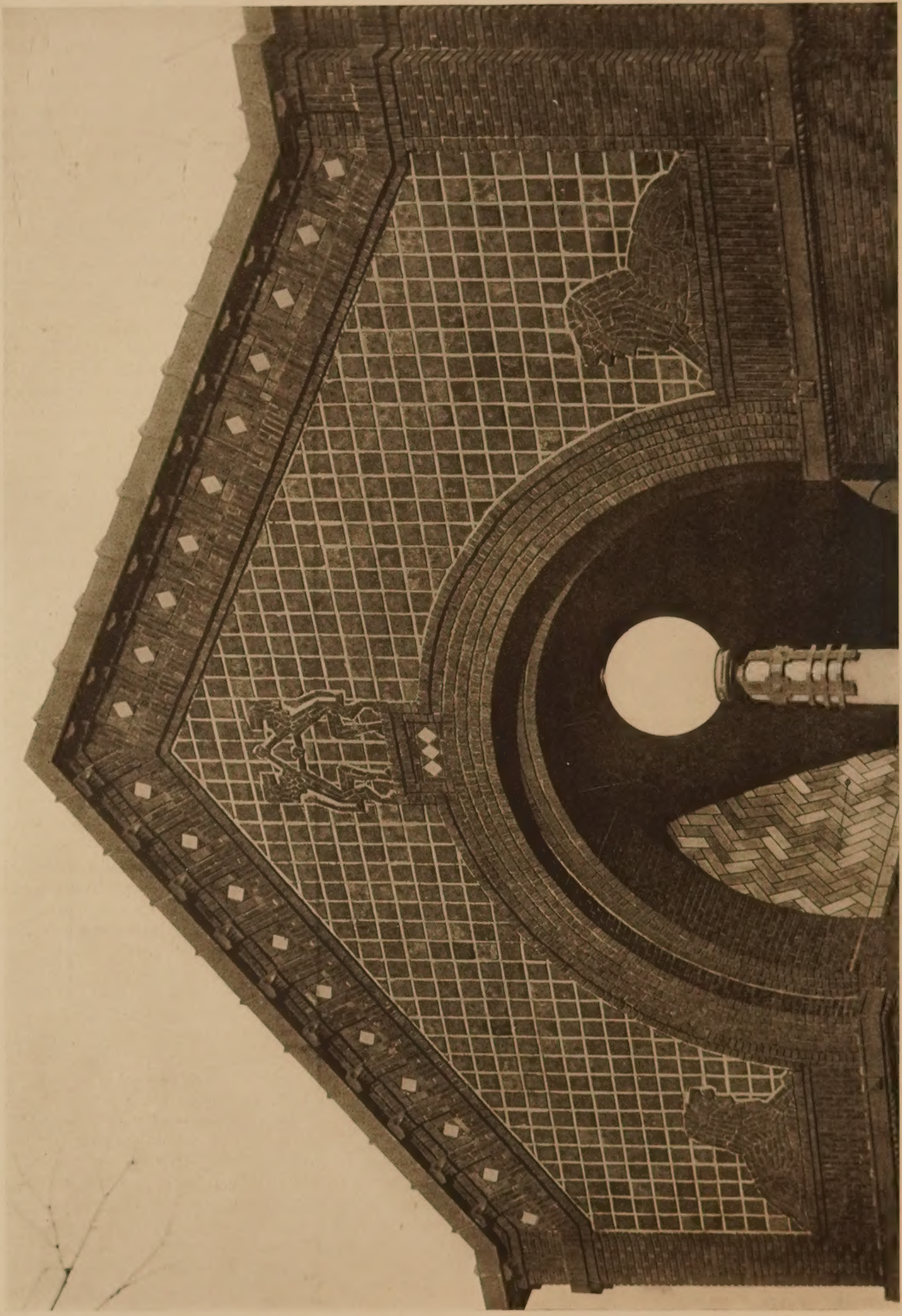

DETAIL, LION HOUSE, LINCOLN PARK, CHICAGO.

Perkins, Fellows & Hamilton, Architects.

(*Continued from page 29*)

all I don't regret its lack of these things. It is a simple library in a large country town; it is fireproof and light, and seems satisfactorily adapted to its purposes; it is well located, at the head of the Main Street with the pediment on the axis of the street; and—it is not an imitation of a project for a Palace of Justice done in terra cotta in that modest and unassuming way which is characteristic of the early Carnegie style of architecture.

ARCHITECTURAL CRITICISM.

IT is a very rare occurrence in American cities that an architect has the opportunity to flank an important avenue with monumental buildings which permit of harmonious treatment, and this grouping of the new Post Office and the Pennsylvania Station (Plates XIII-XVII), buildings of similar materials and similar character, is liable to be a great factor in influencing further development; the only thing to be regretted being that Eighth Avenue is at present a street so unimportant and so generally unpleasant.

The office of McKim, Mead & White does not seem to have lost, with the death of two of its founders, anything of the extraordinary ability in the design of Classic architecture which has so long characterized it. It is true that this building was won in competition before the death of Mr. McKim, but as every architect knows, the most beautiful sketch of a competitive drawing, if carried forward and detailed by hands even in the least less competent than those of its originator, loses its force and its character. The Post Office has more than fulfilled the promise of the competitive drawings, and it is perhaps the most beautiful Classic building in New York, not only in its noble and dignified composition, but the absolute perfection of its order, and the exquisite adaptation of the iron work which fills each bay of the main facade to the Classic spirit. There is no order more difficult to treat successfully than the Corinthian; the capitals have the most uncomfortable way of changing their apparent form when actually executed, from that expected by the makers of the drawings, and even models by no means give a fair impression of the work in place. The Romans themselves were not always complete masters of the order in which they delighted to work, and there are not infrequent examples, which are far better viewed directly from the front than seen from a side perspective. There are in New York probably many thousands of Corinthian columns, and there are very few which from any point of view are neither bulky nor attentuated; and the bigger the size of the column the more difficult the problem appears to be, since one must count on the distant view (which is nearly an elevation) as well as on the nearer view in sharp perspective.

The pavilions which terminate the long colonnade need no words of mine to insure the careful study of the architect. The order never appeared to better advantage than at this particular point, and no attic was ever better handled. Perhaps the most interesting technical point of design is the window treatment behind the colonnade; here as in many other of our recent buildings, window area equalling practically the entire wall surface between the columns was found necessary, but this requisite has been met in this case with no sense of instability or incongruity. The Classic buildings of the temple type, from which most of our monumental modern architecture has drawn its inspiraion, consisted of a colonnade around a cella, which was pierced by few and small openings. The cella was the important structural feature, and while the columns were to some extent structural members, the great bulk of the weight was evidently carried on the interior walls around which the columns formed a decorative porch. Modern requirements of course necessitate complete change of ideals, and the columns must support, or appear to support, the main weight of the roof and upper stories, while the solid wall of the cella is replaced by a curtain wall of stone, metal and glass. Mr. Post (a man who thought greatly) in the Stock Exchange made the whole surface of the wall behind the order of metal and glass, and from this beginning there have been many buildings of a similar public or semi-public character, in which variants of the scheme have been adopted, most of them with the result that there is an evident confusion of design between Classic ideals and modern necessities, and the two not having been made to completely hang together. In the Post Office, as may clearly be seen from the illustrations (especially from the detail sheet), the character of the iron work, and the method of using it is not very different from the customary one, but by some subtle trick of design such as invariably characterizes the work of McKim, Mead & White, the two have been made to compose and harmonize to an extraordinary degree; they fit each other. Best of all about the building is the magnificent way in which it composes with the station opposite; the lighter order of the Post Office has lost nothing in dignity by its nearness to the tremendously heavy and powerful Doric of the station, and while the base is raised somewhat further above the street than is the base on the station, the difference is so adjusted as to present the best example we have in New York of group planning as it should be done. The spirit of harmonizing the designs of the two buildings was carried out by the Geo. A. Fuller Company, who also had the contract for the station. It presented an opportunity for intelligent interpretation of the architect's idea.

We are especially unfortunate in this city in that any radical reconstruction or alteration of our streets or public buildings involves such enormous expense as to preclude any unified system of city improvement, such as has been adopted in many of our American cities in the last few years, and is practically universal in all European cities of any size and pretensions to artistic quality. But the few sporadic examples that we have of group planning, of which this is the best and the latest, make us long for an opportunity to develop the city more or less completely on unified lines.

IF one were to search over all the books about architecture, examining the styles in succession with a view towards selecting the proper one for a library in a New England town, one's natural choice would be Colonial, and in designing the building one would endeavor to use the style in the simple and delightful way in which the Ferguson Library is designed (Plates XI-XII). I have little sympathy for those architects who find it necessary to give full expression to their genius by employing French or Italian motives for American village architecture, specially in little towns where a hundred years ago a fair start was made toward the development of a genuinely American style; the possibilities of Colonial have no more been exhausted than the possibilities of the Classic from which it sprung. There are an infinite number of possible combinations of materials, orders

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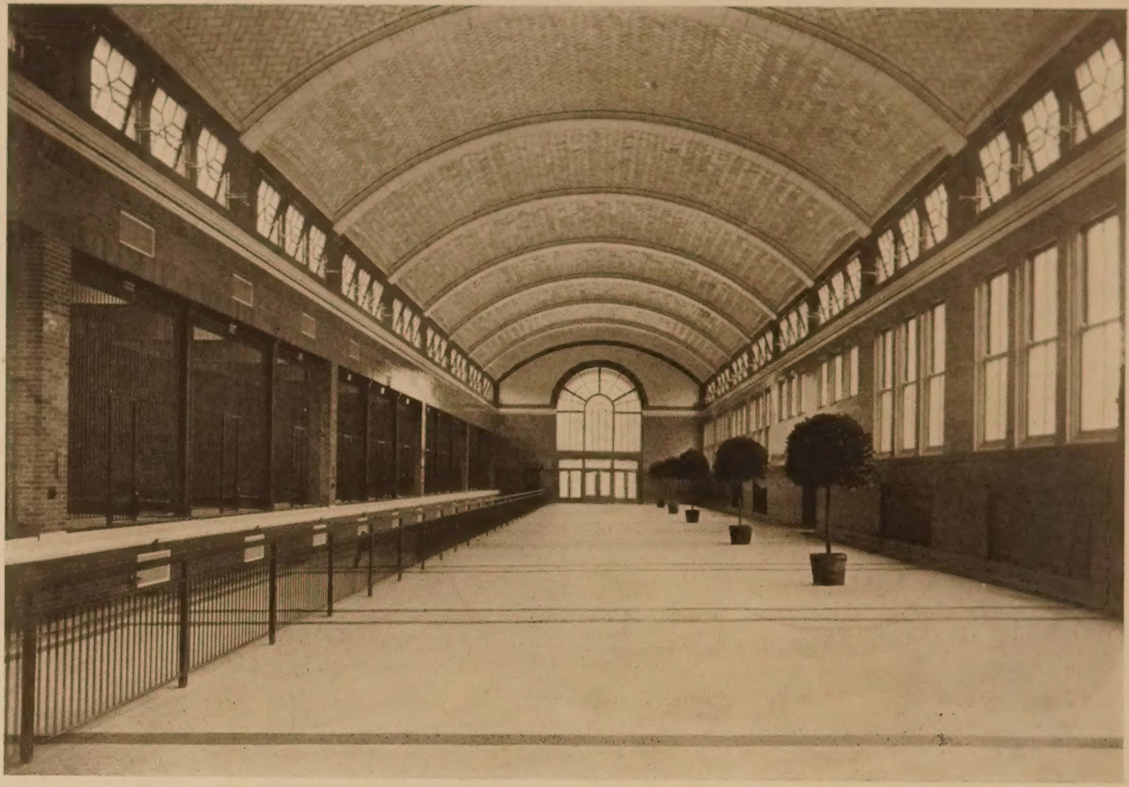
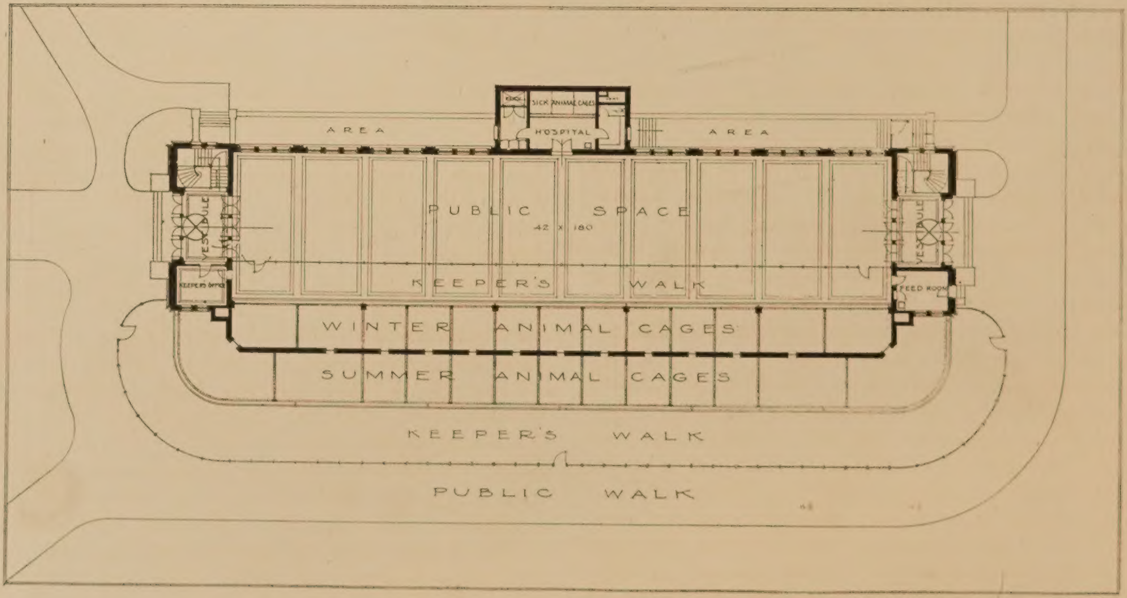




INTERIOR AND PLAN, LION HOUSE, LINCOLN PARK, CHICAGO.

Perkins, Fellows & Hamilton, Architects.

(Continued from page 31)

and fenestration which will still be Colonial and the style is not less well adapted to buildings of a public and serious character than to village cottages. We will grant that there are certain exceptional cases in which other styles may profitably be employed, either because the construction surrounding the site of the proposed building has already received a fixed and definite character from which it is unwise to depart, or because there is some sentimental and traditional reason for importing a foreign style, just as we find that in Colonial times Trinity Church in New York and the Episcopal Church on the Green at New Haven were erected following Gothic forms because the traditional architecture of the Episcopal church is, in England, Gothic. But no one who has travelled at all about New England can fail to be most disagreeably impressed by the intrusion of modern public buildings (usually libraries) into the little New England greens formerly surrounded by delightful Colonial buildings, residences, churches, perhaps a town hall, perhaps an old school building. Messrs. Tracy, Swartwout and Litchfield have shown in the past a fine appreciation of the fitness of particular buildings to their sites, and also a genuine love for our own traditional architecture, so that this little building is by no means an unexpected development. The central mass is a superb piece of work, perhaps not following any known example very closely, but sympathetic to Colonial ideals, and considered from a standpoint of design alone a very perfect frontispiece.

The interiors depend entirely on the naked architecture for their quality; some fortunate factor, economy perhaps, has compelled the architects to eliminate all fortuitous detail, and they have in consequence been able to show how well the simplest Colonial construction unassisted by any attempt at decoration appears. The treatment of the stair case especially should receive attention; built of concrete with marble treads, it is not what one's ideal of a Colonial stair case would be, but so well has it been handled that no jarring note appears in the design.

THE improvement of the architecture of our parks has been commensurate with the general progress of design, and the Lion House in Lincoln Park, Chicago, (Perkins, Fellows & Hamilton, Architects), is an excellent and typical example of work at once economical, durable and sightly. Of course a residence for lions requires somewhat special treatment; the usual type of country house would not do at all, nor do we want the sort of architecture which suggests a bank or library. Both the medium in which the architects of this building have worked, and the type of design they have chosen to adopt, are well suited to the purpose—or at least are not better suited to some other purpose; there is hardly a precedent yet firmly established for animal houses, but this one will go a long way toward the establishment of such a precedent. It is hardly a home-like building, either for lions or humans, but of course it is rather a permanent exhibition place or semi-open-air museum than a home, and regarded from this angle seems extremely well done. It is good, sincere, straight forward architecture, with most interesting pattern decoration of the surfaces in the material itself, with a distinctly unusual and very attractive entablature which, although of slight projection, definitely terminates and crowns a building which has the general air of substantial construction, essential to public work. The interior is well lighted and ventilated, an essential in a building of this character, easy to clean and of a generally attractive appearance. The support for the tile vaulting seems hardly adequate, and the long row of transom windows coming immediately below this vault, although probably perfectly secure in reality, do not convey that impression to the eye. One hardly knows what to suggest in place of this scheme; the transoms must be used, and tile vaulting is economical, durable and simple method of roof construction, but further study on this point might have improved the interior. The building is as a whole, however, so very superior to most of its class, and even to many of more pretentious classes, that it seems unfair to criticize this rather minor point. It is very inspiring to find the park authorities permitting, possibly encouraging, work of this character.

THE HOTEL McALPIN.

FRANK M. ANDREWS, ARCHITECT.

WHEN the first impressions of bigness and greatness, ideal modern equipment and immense cost have become old stories and like all notable building enterprises the Hotel McAlpin has ceased to be a wonder there will be left the lasting fact of its commodious hospitality. The architect and the business organization have worked together, zealously, to this end. While in no instance has the commercial value suffered to gain artistic effect, it cannot be said that the architect's work has been subordinated to the interests of the almighty dollar.

The hotel is planned and created for the purpose of providing for the needs of business men and business establishments, primarily, and to furnish unsurpassed service and accommodation at moderate rates.

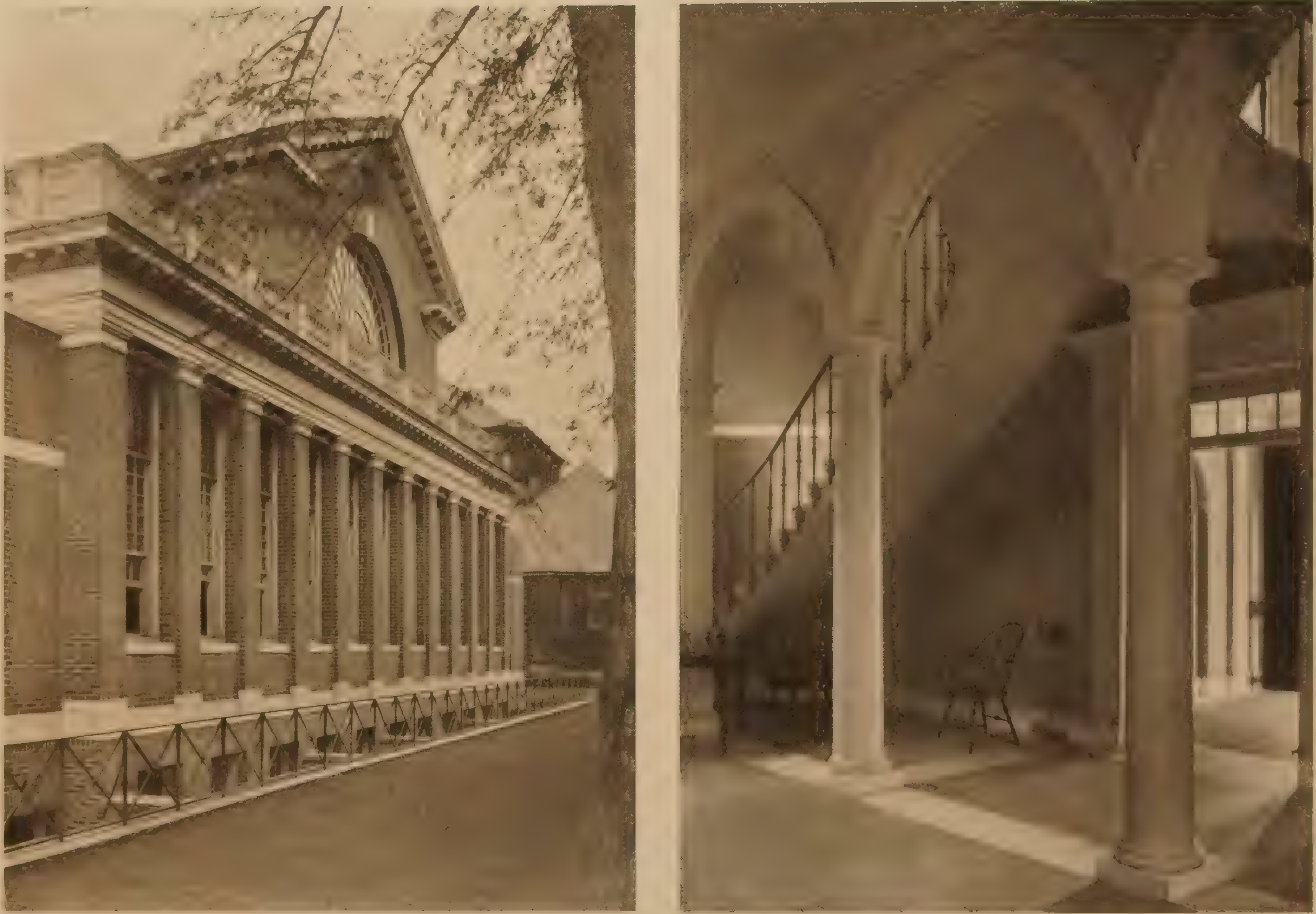
There is no attempt to make the building spectacular in any sense and on the other hand, in choosing a suitable and substantial architectural treatment the truth was not forgotten that form and color to the eye are warmth and tone to the heart even though these impressions are carried on phantom wires.

The exterior design of the building is a simple and dignified phase of Italian Renaissance. The base is constructed of Bedford stone and the main shaft of the design is a special golden brown brick laid with wide mortar joints. The upper portion is a combination of this brick with colored terra cotta. It presents a dignified exterior. The first floor provides 10,000 square feet of store space of high renting value. The building stands 25 stories in height with three sub-basements, on a plot 30,000 square feet in area. These dimensions afford ample space for the 1,500 guest bedrooms and 1,100 bathrooms besides the large public rooms and service rooms. Extending the full width of the building are the Main Corridor, Lobby and Office having entrances from Thirty-third and Thirty-fourth Streets, the Office being at about centre. The entire treatment is North Italian Renaissance. The floor is paved with marble; the walls and high vaulted ceiling of the Main Lobby, extending through three stories, are finished with Caen stone. The ceilings of approaches, the space surrounding Lobby and the overlooking Galleries are richly gilded and touched with color in the Venetian manner.

The furnishing of the Lobby is of stone. The marble seats and vases are replicas of good classic pieces reproduced especially for the purpose.

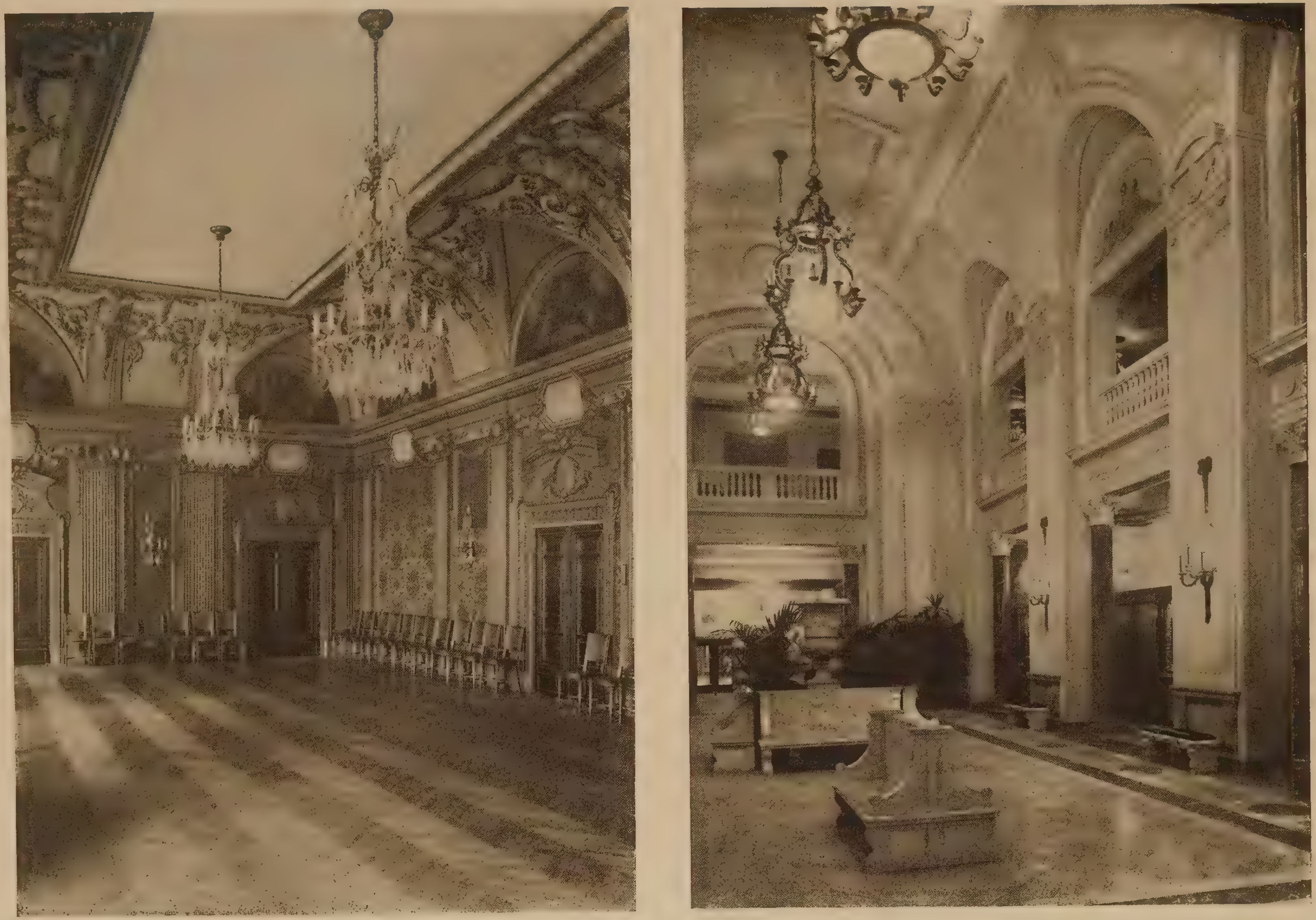
The First Mezzanine Gallery, overlooking the Lobby

(Continued page 39)



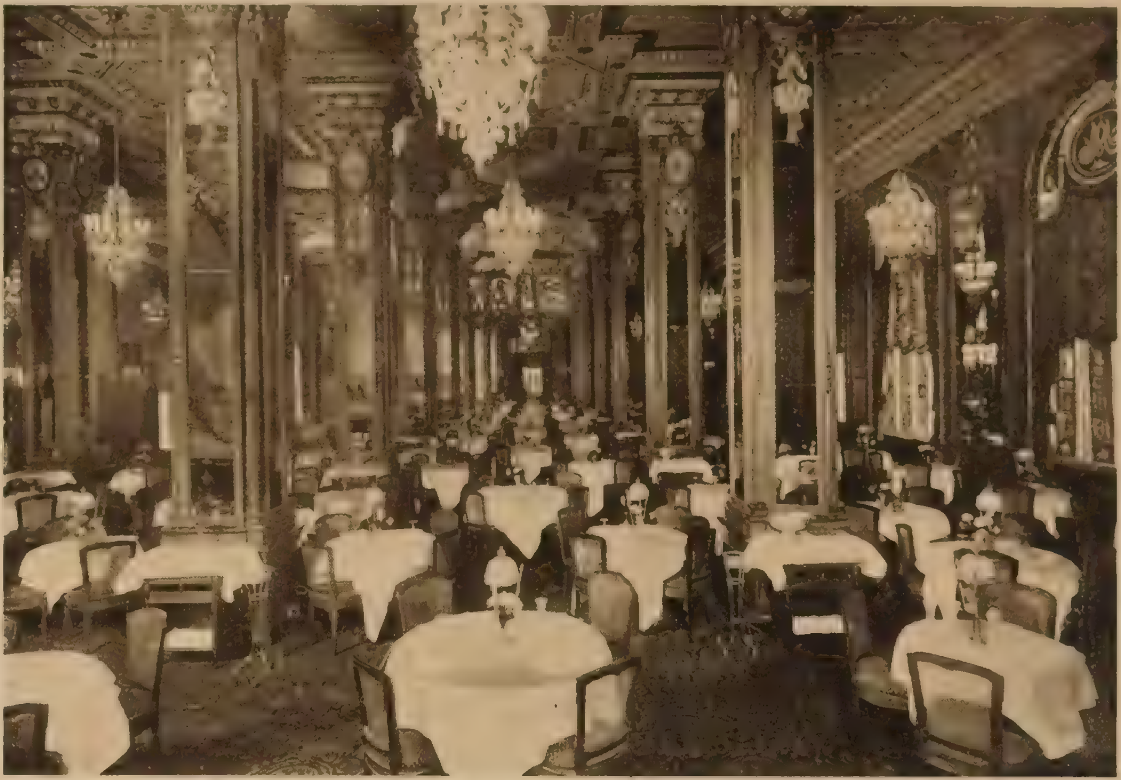
DETAILS, EXTERIOR AND INTERIOR, FERGUSON LIBRARY, STAMFORD, CONN

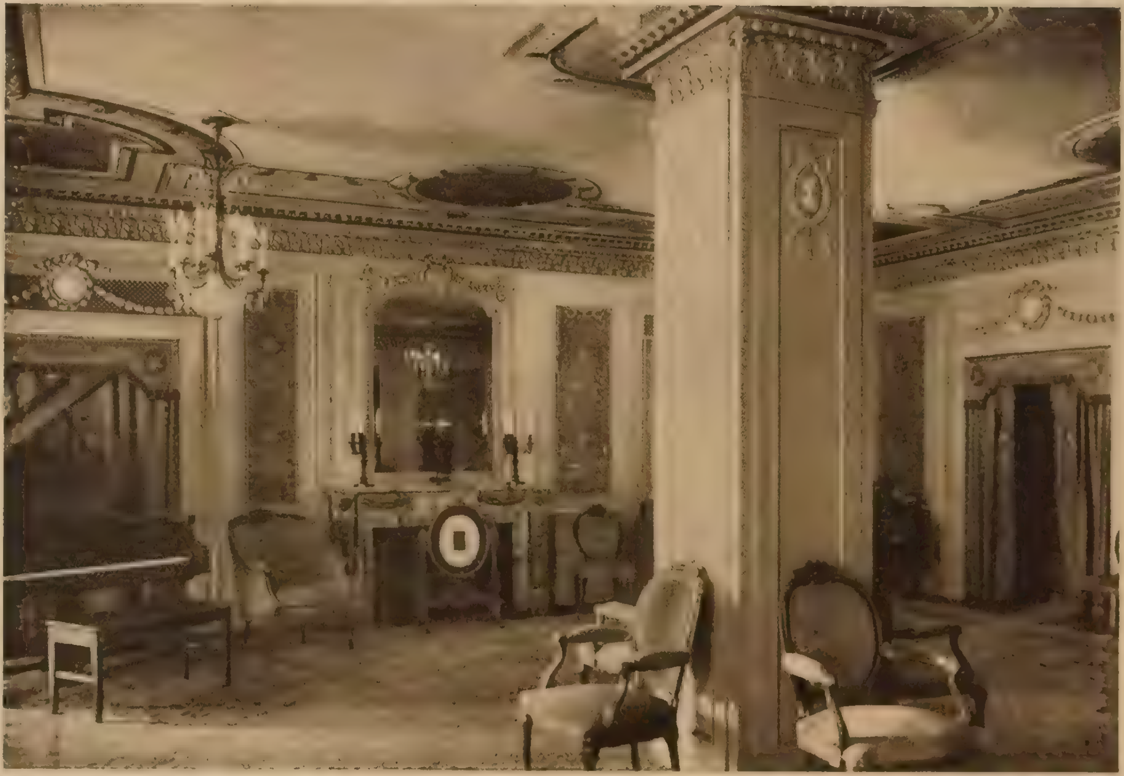
Tracy, Swartwout & Litchfield, Architects   Copyright, 1913, Johnston-Hewitt



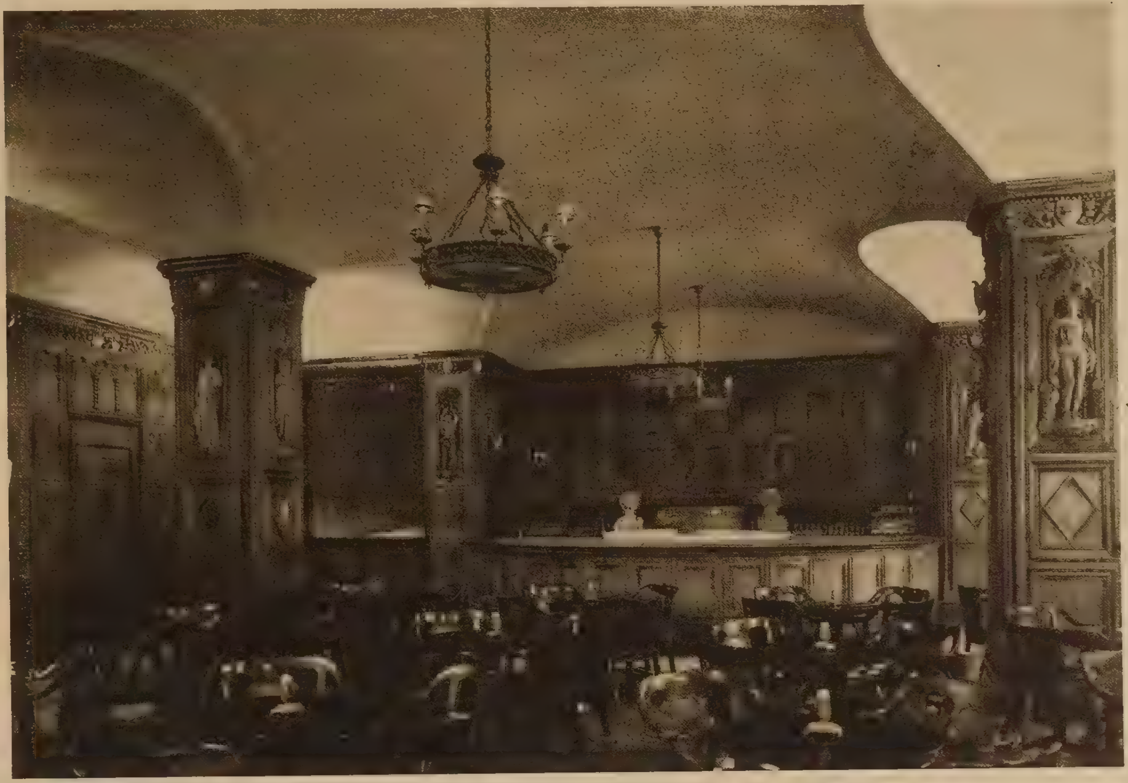
BALL ROOM AND MAIN LOBBY, HOTEL McALPIN, NEW YORK.

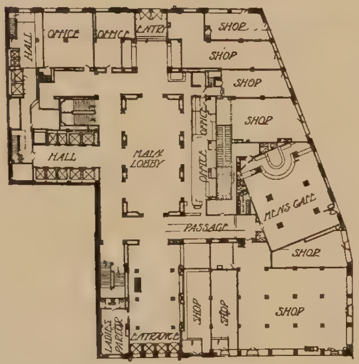
F. M. Andrews & Co., Inc., Architects.



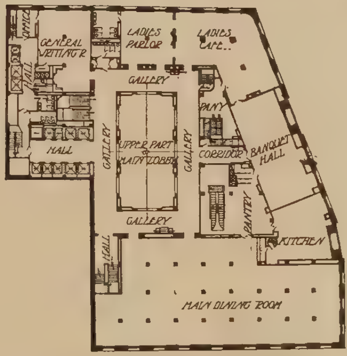


DINING ROOM AND LADIES' PARLOR, HOTEL McALPIN, NEW YORK. F. M. Andrews & Co., Inc., Architects.

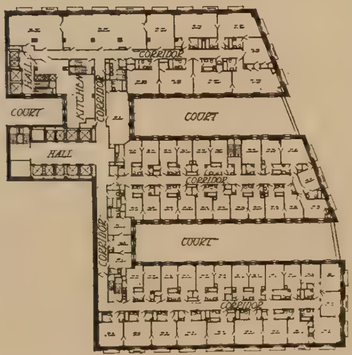




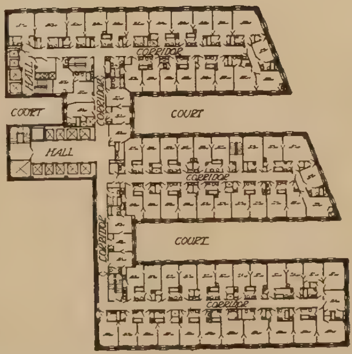
GROUND FLOOR PLAN.



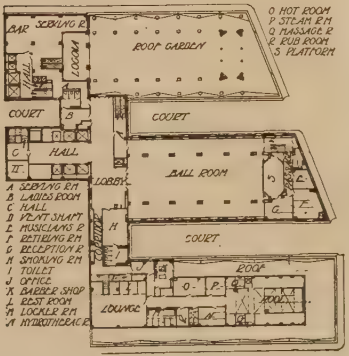
FIRST MEZZANINE FLOOR PLAN.



THIRD FLOOR PLAN.



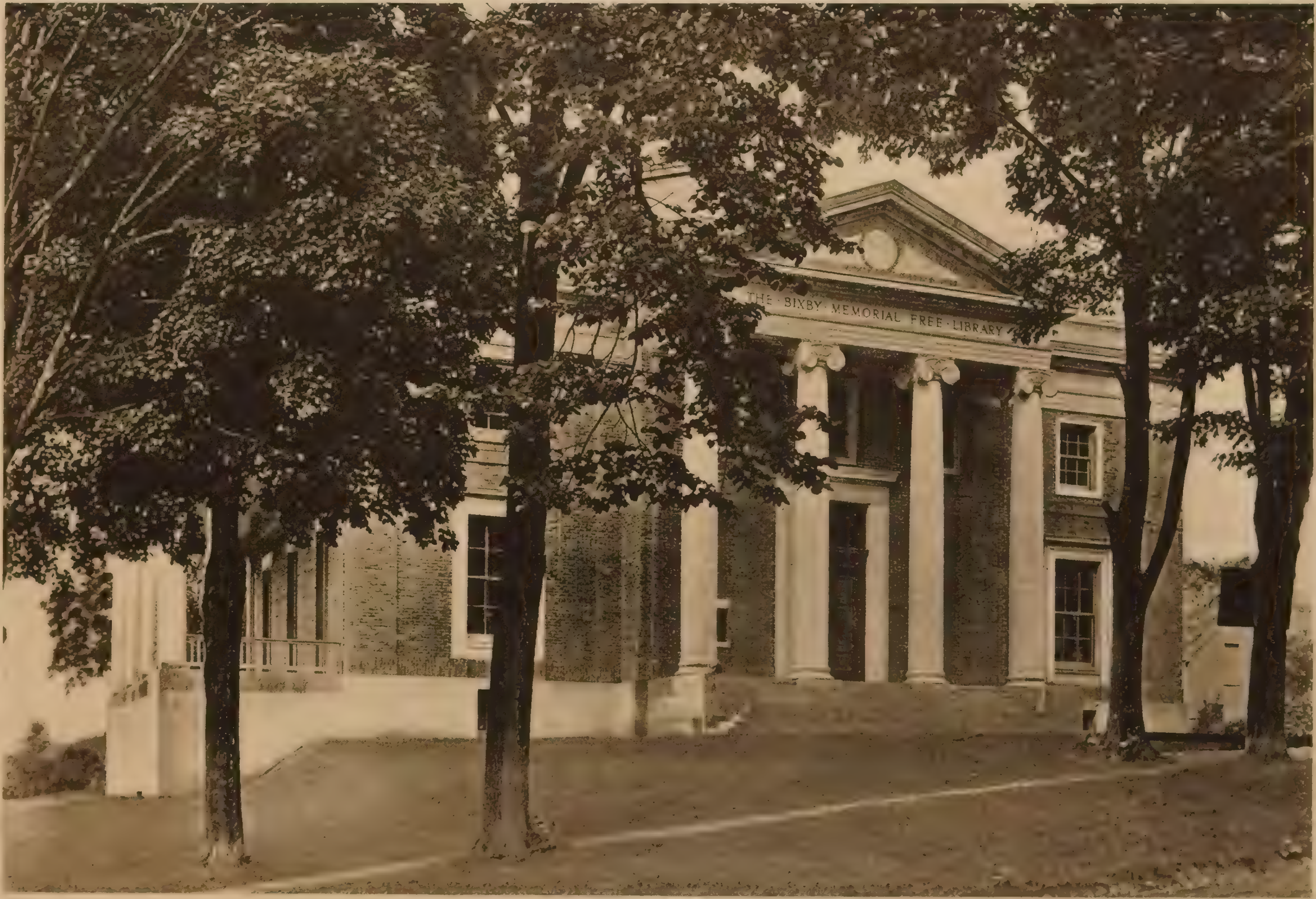
4TH, 5TH, 7TH, 8TH, AND 10TH FLOOR PLAN.



24TH FLOOR PLAN.

CAFE AND PLANS, HOTEL McALPIN, NEW YORK.

F. M. Andrews & Co., Inc., Architects.



BIXBY MEMORIAL LIBRARY, VERGENNES, VT.

F. G. Frost, Architect

(*Continued from page 33*)

and connecting the principal rooms on that floor, contains a series of notable modern tapestries in wall panels—the subjects chosen from important events of Manhattan history.

On the ground floor, opening on Broadway, is the Men's Cafe which is wainscoted to the ceiling with Italian walnut in 15th century Italian Renaissance paneling with decorations featuring a few notable paintings by real masters. The ceiling is of vaulted stone.

At the Broadway and Thirty-fourth Street corner in the first basement is the Rathskellar constructed of Polychrome terra cotta in late Italian period using low relief and quiet color tones illustrating the maritime history of New York, beginning with Hudson's "Half Moon," and showing types of marine development, in sequence, to the modern ocean liner with the modern shore line of New York and the city in the back ground.

On this level will also be found the kitchen and kitchen stores. The culinary equipment includes everything that might be calculated to insure the ideal preservation, the satisfactory preparation and the most expeditious handling and serving of food. A notable feature is the introduction of a service escalator by which the waiters will be transported to the dining rooms on the second floor. On this floor, which is the first above the street, are most of the public rooms of the hotel. The Main Dining Room is impressively large, measuring 60x140 feet. The great room is broken up by the necessary heavy supporting columns. These columns dictate the decorative treatment. The columns and the ceiling are elaborately treated oak and gold. The General Writing Room, the Ladies Cafe and the Banquet Hall are North Italian. The General Writing Room has Caen stone walls and mantel. The Banquet Hall is provided with an elevated platform at one end so that the room may be used as an auditorium for small assemblies. The ladies parlor has been given a distinctive style of the period of Louis XVI. There are some small private dining rooms—simply designed and furnished Colonial rooms that are pleasing and comfortable.

Extending around the four sides of the second Mezzanine is the men's smoking room and lounge. Unhappily, this has not fulfilled its intention to open in a gallery over the office. The construction interfered with the original design and has left the lounge entirely enclosed. It could hardly be called a success.

A new and original departure in hotels is the exclusive floor devoted to women. The fourth floor was selected and set aside entirely for women thus creating a hotel within a hotel. The McAlpin has a separate desk and booking office in charge of women clerks and all the attendants will be women and girls. There are forty bedrooms in the women's section, a well appointed lounge room and a special restaurant in charge of women.

The rooms are beautifully furnished and the windows throughout the building are handsomely draped. The windows throughout are equipped with Venetian blinds which subdue the harsh outside light and add to the comfort and appearance of the interiors.

The twenty-second floor is set apart for the exclusive use of men. It has every appearance and appointment of a modern club. The rooms open upon a general lounging hall. Valets and bell hops perform all the service for the guests on this floor and it is hoped to prove attractive to men who miss home comforts.

The club room on this floor is intended for Army and Navy headquarters, similar to the position occupied in Washington by the Ebbitt House. Officers of the two branches of the service will doubtless appreciate this special provision for their comfort and interests where they may meet their kind in congenial company. The club room is Elizabethan, paneled in oak.

The men's floor is directly connected with the Turkish bath on the twenty-fourth floor. The bath is not to be considered as a public affair, but is wholly an adjunct of the hotel and especially of the men's floor. It does not provide sleeping or resting rooms other than those on the twenty-second floor. The bath has an excellent situation, far away from disturbing street noise and dust and having the advantage of plenty of fresh air. It is the finest and most up-to-date Turkish bath ever constructed.

The mechanical features and equipment include the installation of the largest telephone service in any building in the world. There are 100 trunk lines and 1,000 stations It is estimated that 500,000 calls will be used annually,

There are seven miles of heating risers, mains and returns; 115 miles of lighting wire and three and a half miles of tubing.

It is always interesting to know the names of manufacturers and contractors whose materials and workmanship contribute toward the general excellence of a successful building. In the McAlpin there is a representative list including the principal installations: Steel work, American Bridge Co.; 1,500,000 Tapestry brick, Fiske & Co., Inc.; Kittanning brick, Pfotenhauer-Nesbit Company; other special brick, Sayre & Fisher Co.; terra cotta, Atlantic Terra Cotta Co.; 75,000 sq. feet "Cleveland" expanded metal lath, Gary Iron & Steel Co.; fire gongs, Stanley & Patterson; radiators, U. S. Radiator Corporation; packing, H. W. Johns-Manville Co.; Kennedy valves; plumbing fixtures, Hinsdale-Meyer Co. and installed by Chas. H. Darmstadt; Lorillard refrigerators; Cutler Mail chute and box; the lighting fixtures made by Bagués Fréres Co. are worthy of mention. Those in the main public rooms are duplicates of well known examples in notable French rooms or they are from original designs and the lighting diffused indirectly through alabaster and painted porcelain. The hardware is "Russwin"; door hangers, Reliance Ball Bearing Door Hanger Co.; the woodwork finished with Berry Brothers' varnishes; paint, the Atlas Paint Company; Sprague Electric Works installed 160 motors for operating ventilating fans, vacuum cleaners and other mechanical devices. The Trent Tile Company manufactured the great quantity of tiles used throughout. The furnishings were supplied by John Wanamaker and include window draping, carpets, etc. Practically all the windows are equipped with Venetian blinds by J. G. Wilson Mfg. Co.

IX. PLANTING PREPARATION, FINISH AND MAINTENANCE.

CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT.

BEFORE any construction work has been started the planting plan should be at least outlined; better still to have it completed. This is important because one must prepare the subgrade to receive six inches of topsoil where lawns are to be constructed and two to three feet in planting areas, either for groups or single trees.

One will readily understand that if these plans have

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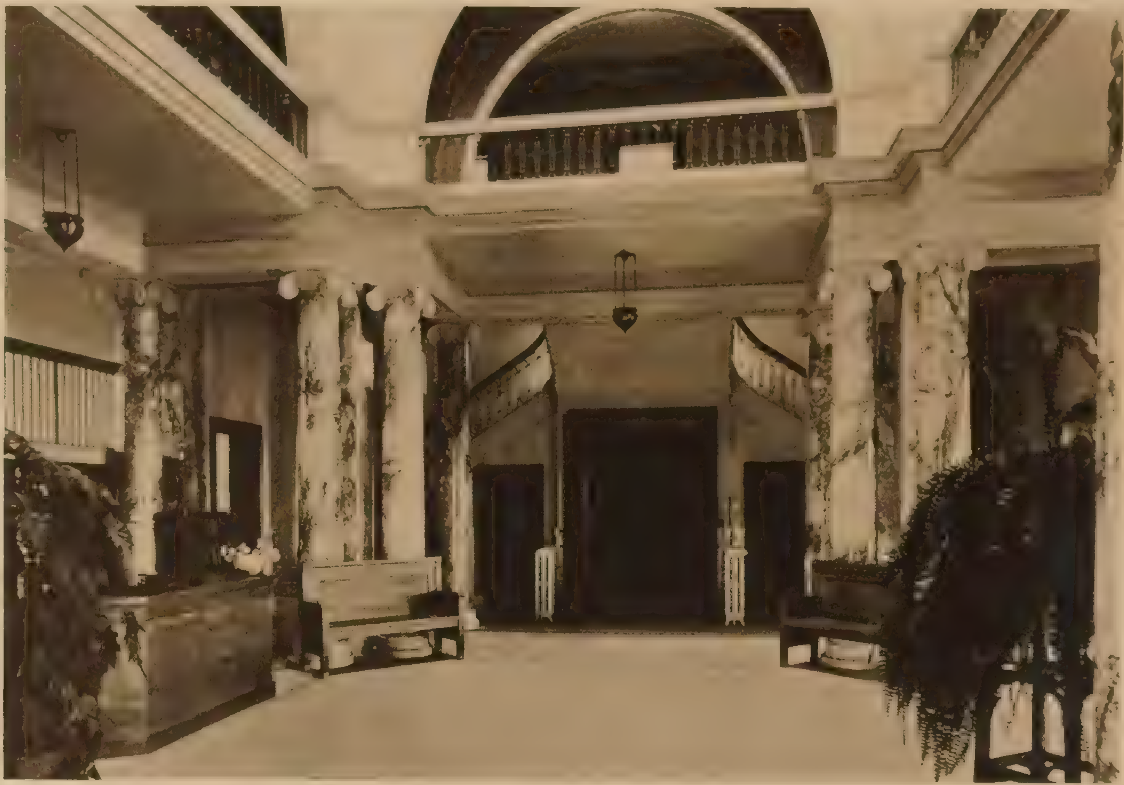

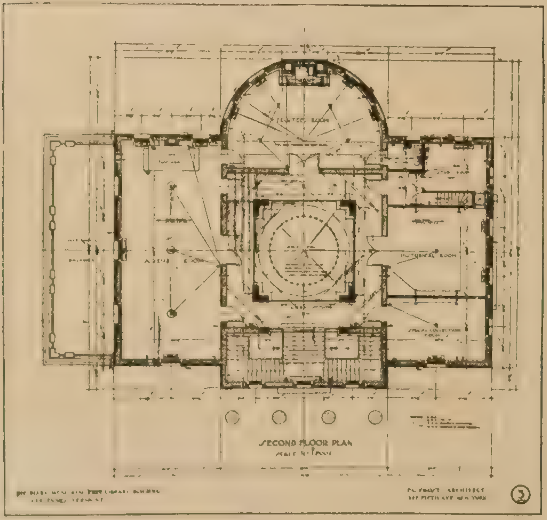

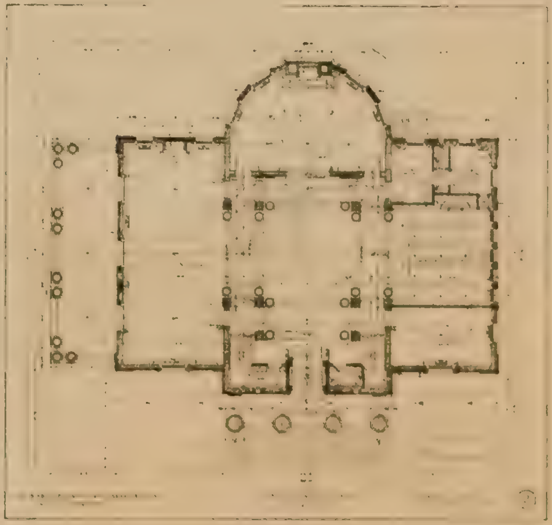

LOBBY AND PLANS, BIXBY MEMORIAL LIBRARY, VERGENNES, VT. F. G. Frost, Architect

II. FORMAL FLOWER GARDEN.

(Continued from page 39)

not been perfected one may have to handle considerable material twice with double the expense.

When these planting plans are finished the planting areas and tree location are staked out on the ground. If the ground is a fairly open soil, that is, neither dry sand or heavy clay, you may simply fill up these areas with the best topsoil that can be found available. If, however, the soil is very porous such as that in many places on Long Island, it is best to secure some clay and put enough into the bottom of the areas to prevent the water from leaching out too quickly, as many trees when first planted die from lack of moisture, frequently in localities where water might be given to them, if proper arrangements had been provided.

On the other hand, if the soil is very dense and will hold water, it will be necessary to drain out the tree holes or planting areas so that water will not stand in them. For if trees, shrubs or plants have their roots submerged in water (unless they are water plants) they will die. This is a very frequent source of trouble. If the water does not show upon the surface of the ground one is apt not to think of what is taking place beneath the surface. The conditions can usually be determined when the grading is done and the tree holes are dug and the drains or clay put in at that time.

Just remember that the roots of trees and plants must have good topsoil for food and one must supply them with a certain amount of water during the dry periods and air at all times.

III. WILD GARDEN.

When the bids have been studied and the contracts awarded you are ready to begin preparation for planting. It is well to have the superintendent of planting on the work all the time during the planting season. If possible, between seasons he should make some trips about through the different nurseries and see what stock they have to offer and perhaps have the stock which is selected marked so that no mistakes will be made when it is shipped in the planting season. In this way one may be able to secure better stock at the same price, for frequently the nurseries have an over abundance of some one variety and they are glad to reduce their stock by offering bargains in large sizes. It also keeps one familiar with what is being grown in the nurseries and their method of handling the stock.

Planting is so varied that it will be impossible in a short paper to describe much of it but I will take a few of the common problems. It is desired to plant a tree for a specimen on a lawn and one selects for this purpose say a copper beech (Fagus sylvatica purpurea). First prepare a hole three feet deep and six feet in diameter and after such preparation as described above fill the hole with topsoil preferably at least a month before the planting occurs so that the soil may settle before the tree is set. Otherwise if the settlement occurs after the tree is planted you are apt to have a very crooked looking specimen. The tree should be from five to ten feet tall and from one to two inches in diameter one foot above the ground. The price of the tree will be about $1.25 to $1.50 per inch in diameter of the tree, that is for stock which has been transplanted twice in the nursery and root pruned each time. After the tree is set in place it should have guy wires to keep it in an upright

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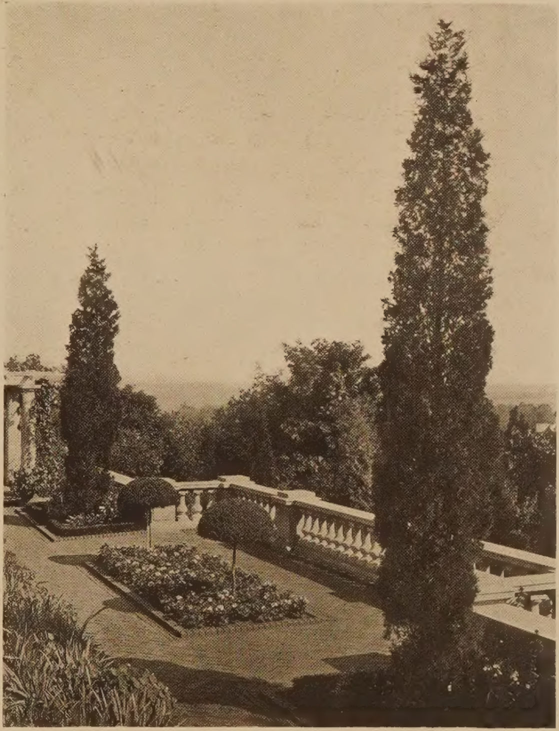
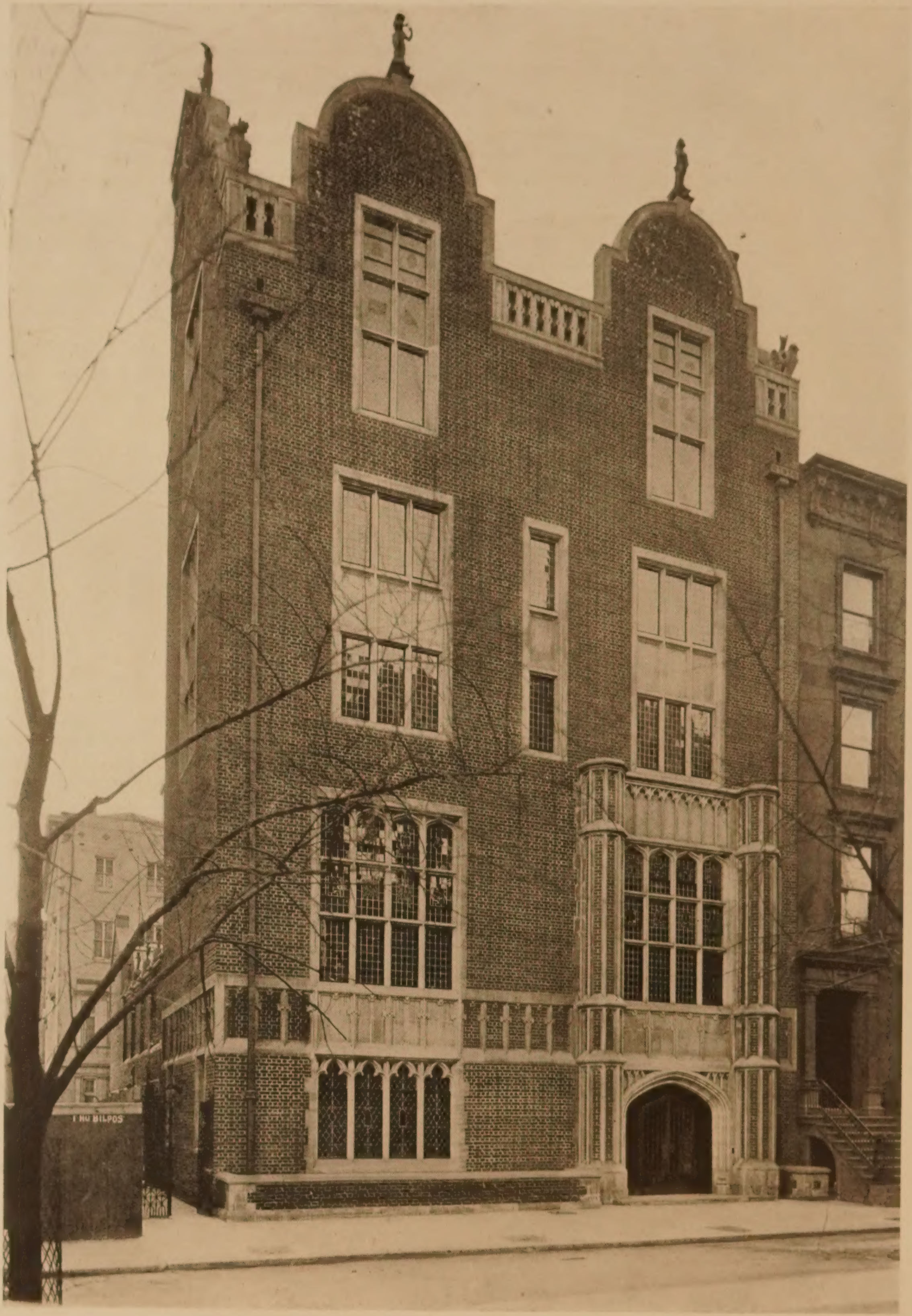


I. NATIVE CEDARS TRANSPLANTED TO GARDEN.



RESIDENCE, S. C. CLARK, NEW YORK. F. J. Sterner, Architect.

(Continued from page 41)

position during the first year. It is a good plan when planting to have a puddle of water in which the roots of the stock are soaked so that they go into the ground refreshed and wet.

In planting avenue trees one should take quite as much trouble as it is extremely aggravating to have one or more trees die out of an avenue. It is well to have a few extra specimens of the proper size tree. You can buy a few more than required and start them in an open place near by when the avenue is first laid out; then deaths in the avenue can be replaced from these reserve trees and the continuity of the avenue maintained.

When one is planting for general woodland or forest effect or to reforest some neglected area one can take less trouble and use much cheaper stock. However, when it is realized that a tree lives for from fifty up to several hundred years, one can readily see the great importance in giving the tree the best possible start and securing the best stock.

In planting do not use manure to mix about the roots of a tree but save the manure to mulch on the surface in the late autumn and then dig this manure in to the earth about the tree in the following spring after the heat is all out of it.

In preparing a garden great care should be exercised to have a proper amount of soil in the planting areas, and if possible secure leaf mould from the woods and work in a good quantity of well rotted manure, also lime and perhaps some commercial fertilizers.

When all construction work has been completed and the plants, shrubs and trees set out, one has created the place in embryo and must now wait for it to develop into the beautiful picture which has been planned.

It is necessary, however, to watch this growth of the stock most carefully. There are many enemies of the tree which must be destroyed by spraying, etc., and there is the constant tendency upon the part of the owner to change the plantations.

It is frequently advisable to set plants closer together than one would wish eventually to have them so one must watch for the time when it may be best to remove some specimens to give room for the others to develop. The lawns must be watched and kept free from weeds, witch grass, etc. The roads and paths must be maintained in good order; in other words, a place is not really interesting or beautiful unless it is kept in reasonably good practical working order and this requires considerable attention and work by master and laborer. This is maintenance and the expense should be kept separate from the cost of construction. The latter being chargeable against the cost of the property.

One finds it hard to get people to keep up their places after they create them. It should be explained to them how very important it is for them not only properly to maintain their places but that if they do not thoroughly understand about the care of plants, etc., the matter should be explained to them and help given them to arrange for a proper organization; otherwise, the work has gone for naught which is not only discouraging but nothing interesting is left to point to if you are called upon to point out some sample of your work. The great beauty and satisfaction to be derived from landscape work is after years of growth under proper guidance.

Great care should be given to arranging the maintenance force as no matter how rich a client may be he does not like to have one dollar more expense than is absolutely necessary. The client will need help on this subject just as on the plans, as it will be difficult for him, unless he may have had some experience, to obtain a good working force.

In planting about new buildings especially with vines to cover the walls, care should be taken to remove all the soil which may have been there during the construction of the building. There seems to be a salt in the cement which is apt to impregnate the ground near the building and it is most detrimental to plant life and frequently kills or dwarfs the growth of the vines or plants.

Regarding the time for planting, as a rule many advise doing this in the spring beginning about April 1st, but there are so many things that can be put in safely in the fall and thus avoid the dangers of delayed shipment in the spring that it seems a mistake not to do at least a part of the planting at that time. Many of the early blooming shrubs for instance, forsythia and lilacs actually do better by fall planting. This applies also to many perennials such as irises, peonies, phlox, etc., as well as many varieties of lilies and to such biennials as Canterbury bells and foxgloves.

Certain perennials however, should not go in until spring, such as the fall anemones, pompon chrysanthemums, hollyhocks and tritomas which not only may winter kill but are inclined to rot out in the autumn. But there is the army of spring bulbs such as hyacinths, tulips, narcissi, scillas and crocuses, which should be planted the first of November.

Coming back to the matter of deciduous stock, such soft wood plants as magnolias, tulip trees and sweet gum trees must always be planted in the spring, as well as evergreen trees and evergreen shrubs like rhododendrons and boxwoods. These are best put in about the first of May, that is, later than the general spring planting. Vines and roses are also best planted in the spring.

Of course trees that are planted in the autumn are exposed to the worst winds of the year and the constant movement of the tree before its roots have really taken hold of the ground is apt to rub off the small rootlets and thus deprive the tree of its means of taking up nourishment. Also these winds are apt to dry up the bark of the tree and thus put a large demand upon the roots which are not in shape to respond. But even with these drawbacks autumn planting can still be recommended on account of the soil being in such good condition at that time, and the nurseries less rushed.

Lawns also are best started in late August or September unless there is a severe period of autumn drought.

Mid-winter planting is now being taken up particularly for the large evergreens especially the native cedars of our fields which play such an important part in American landscape work of to-day. Such trees should be dug around before the ground freezes and then filled in with a protection of leaves until some time in February or March when they are transplanted with a large ball of earth to holes already prepared for them the previous autumn.

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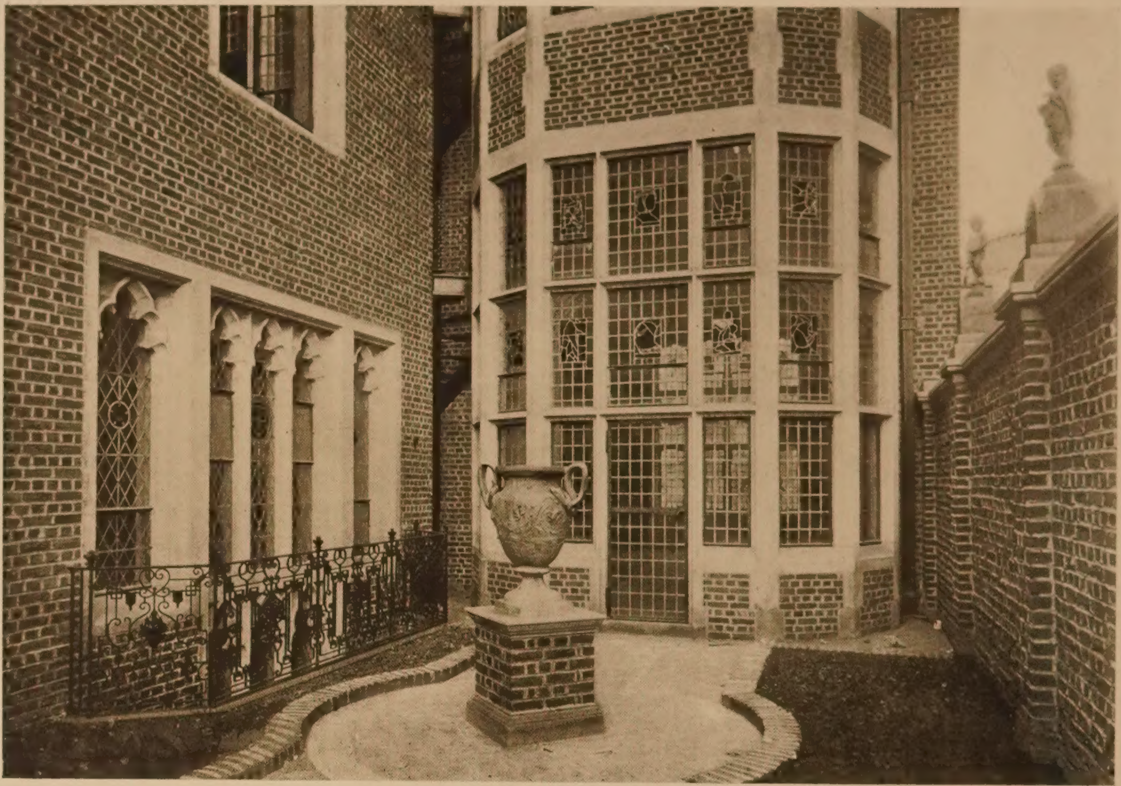

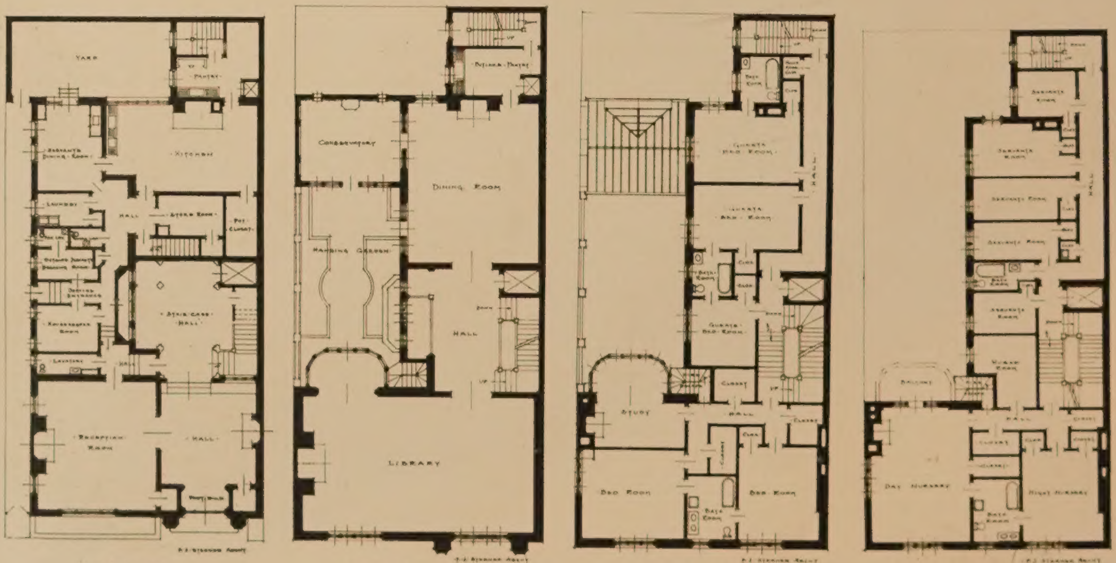

First Floor Plan
Scale 1/8" = 1 Foot

Second Floor Plan
Scale 1/8" = 1 Foot

Third Floor Plan
Scale 1/8" = 1 Foot

Fourth Floor Plan
Scale 1/8" = 1 Foot

HANGING GARDEN AND PLANS, RESIDENCE, S. C. CLARK, NEW YORK

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